

A NOTE ON VIDHŪMA OR SADHŪMA IVA PĀVAKAḤ

AT RĀMĀYAṆA 1, 54, 28 AND 1, 55, 19

§ 0.0 At Rām. 1, 54, 28 Vasiṣṭha is said to be: ... *paramakruddho daṇḍam udyamya satvaraḥ / vidhūma iva kālāgnir yama-daṇḍam ivāparam //*. *vidhūma* is read by the southern recension (S) except M4, whereas the northern recension (N) and M4 read *sadhūma*¹. The other variants will not detain us. The same variance is seen at Rām. 1, 55, 19, which reads: *prājvalad brahmadāṇḍaś ca vasiṣṭhasya karodyataḥ / vidhūma iva kālāgnir yama-daṇḍa ivāparaḥ //*, where *vidhūma* is read by ten out of the sixteen S mss. (abbr.: 10/16 S) and *sadhūma* by N + 6/16 S.

Roughly speaking the text of the Rām. *Critical Edition* (Crit. Ed.)² follows the S rec., but is expurgated of interpolations detected with the aid of the N rec. The S rec. is preferred to the N rec. because the former contains more *ārṣa* forms, epicisms or whatever they are called; see the introductions to the volumes of the Crit. Ed.³. At Rām. 1, 54, 28 and 55, 19 we meet with instances, I think, of the general preference shown to the S rec.; however, it can be argued that we should adopt *sadhūma* at these place (at the latter place also supported by 6/16 S mss.) or that, at least, we should provisionally adopt it.

§ 0.1 There are more Rām. places where this variation (or a similar one) is seen (or where a number of mss. transmit the simile in either form, whereas the other do not) viz:

3, 7, 7 *viśikhair iva pāvakaiḥ* transmitted by S + NE; NW reads *vidhūmair i. p.* (The N rec. is sub-divided into three sub-recensions: W,

1. The N *devanāgarī* mss. read *sadhūmam*; I take it that the non-*devanāgarī* N mss. and S can be trusted as far as the nominative is concerned.

2. G. H. BHATT and others, *The Vālmiki-Rāmāyaṇa, critically edited for the first time*, Baroda, 1960-75 (seven volumes).

3. The present author does not agree on this. On the contrary, he has tried to show that Vālmiki and the author(s) of Rām. I indulged in *saṃdhi*, versificatory and grammatical irregularities very seldom only (see: *Vālmiki's Sanskrit*, thesis Utrecht, Leiden, 1980).

NW and NE; as far as Rām. III is concerned W is discarded as a separate sub-recension by the editor). See § 4.4.

3, 23, 15 *vidhūmo 'gnir ivotthitah*; the simile is transmitted by a few mss. See § 4.2.

3, 25, 17 *viśikhāḥ*, arrows, are said to be *sadhūmā iva pāvakāḥ* in S; the NE sub-recension except N1 (NE-N1) and the NW ms. D1 read *sadhūmā hemabhūsanāḥ*; NW-D1 + N1 read another variant. See § 4.5.

4, 30, 29 S + NW + N1: *sadhūma iva pāvakaḥ*; NE-N1: *vidhūma i. p.* See § 6.

6, 55, 122 (l.v.) (= « long verse », i.e. a verse in a longer metre than the *śloka*) the arrow with which Rāma kills Kumbhakarna is said to be *vidhūmavaiśvānaradīptadarśano* in N + 5/16 S, *sadhūma*^o in 10/16 S. See § 4.5.

6, 64, 7 Nikumbha or his mace (this point is not clear) is said to be *vidhūma iva pāvakaḥ* in S, *sadhūma i. p.* in N (passing over the variant of B2.3). See § 4.5.

6, 75, 17 Lakṣmaṇa is *vidhūma iva pāvakaḥ* in all the mss. except four N mss. (3/9 NE + 1/2 W): *sadhūma i. p.* See § 6.

This variation: *sadhūma / vidhūma* in this simile does not occur in the Rām. only, but it also occurs at some Mbh. places:

Mbh. 5, 73, 6 *sadhūma iva pāvakaḥ* in N + T2 + G1.2; T1 G4.5: *vidhūma*; G3: *nirdhūta*; M: *nirdhūma*. It is said of Bhīma. See § 6.

Mbh. 5, 129, 20 Kṛṣṇa is *sadhūma iva pāvakaḥ* in N + M; T G: *vidhūma i. p.* See § 4.4.

Mbh. 12, 6, 12 Yudhiṣṭhira is *s. i. p.* according to the N recension, but *v. i. p.* according to the S recension. See § 4.3.

Mbh. 13, 14, 136 (the object of comparison, *upamāna*, is here *kāla-sūrya*) Śiva's *śūlya* is called *vidhūmaṃ sārciṣaṃ kṛṣṇaṃ k. ivoditam*, six mss. (D1-3 T2.3 G4) reading *sadhūmam*. See § 4.5.

§ 0.2 The places listed above and those mentioned below (except Rām. 1, 54, 28 and 1, 55, 19 which were the starting point of this little investigation) were detected with the aid of Bhatt's *Pāda-index*⁴ and Vaidya's *Pratīka-index*⁵ sub vocibus *sadhūma* and *vidhūma*; out of the *pādas* there listed those have been studied which occur in Rām. I-VI, and as far as the Mbh. is concerned, which occur in the text of the critical edition. All the Rām. and Mbh. verse numbers refer to the critical editions.

There are certainly greater problems to be solved in the Mbh. and Rām. Nevertheless, we are facing here a problem of textual criticism of some importance. We can come nearer to its solution by calling to mind some of the applications of fire similes in general (some of the instances fall, strictly speaking, outside the scope of the article, because

4. G. B. BHATT, *Pāda-index of Vālmiki-Rāmāyaṇa*, vol. II (Gaekwad's Oriental Series no. 153), Baroda, 1966.

5. P. L. VAIDYA, *The pratīka-index of the Mahābhārata*, vol. V, Poona, 1971.

the comparison is expressed by *karmadhārayas* or compounds of the type °*saṃkāśa*, °*upama*; nevertheless, they are adduced because they illustrate the points at issue) (section 1); a solution of this problem of textual criticism may be furthered by having a closer look on the meaning of *kālāgni*-similes (2), on *sadhūma* and *vidhūma* as attributive adjuncts to fire outside similes (3) and on the meaning of the similes *sadhūma* and *vidhūma iva pāvakaḥ* at other places in the Mbh. and Rām. (4).

§ 1 There is no need to give a full description of the epic similes with fire as an *upamāna*. The reader is referred to Sharma (1964)⁶, pp. 30-33. Some relevant points only are called to mind. A warrior may be compared to a fire, his weapons to its sparks and fuel or the hostile army may be regarded as its fuel. Rām. 3, 35, 15: *śārārciṣam anādhr̥ṣyaṃ cāpakhaḍgendhanaṃ raṇe / rāmāgniṃ sahasā dīptaṃ na praveṣtuṃ tvam arhasi //*; Mbh. 9, 13, 12 (Pārtha = Arjuna): *tato 'dbhutaśarajvālo dhanuḥśabdānilo mahān / senendhanaṃ dadāhāṣu tāvakaṃ pārthapāvakaḥ //*. Arrows frequently are compared to fire: Rām. 3, 3, 12; 11, 31 (simile); 24, 18; 25, 16; 29, 27; 60, 20; cf. 4, 11, 2 (most of the instances are compounds). Other weapons may be compared to fire, e.g. a *śūla* is said to be *jvalanopama* Rām. 3, 3, 14.

Not only missiles, but also kings, ascetics and brahmins are likened to fire⁷. As is well known a curse is considered to be a form of fire⁸; see e.g. Kālidāsa KS 4, 43, where a curse and its end are, implicitly, likened to lightning and rain. Consequently, a person who might pronounce a curse can be called *agnikalpa* (Rām. 1, 59, 6 *agnikalpo hi bhagavān śāpaṃ dāsyati roṣitaḥ* /).

Anger, also, is apt to be likened to fire⁹. The connexion is expressed in *karmadhārayas*: *kopānala* (Kālidāsa KS 4, 3 *harakopānalabhasma*, the ashes being of the body of Kāma, who was burnt by Siva's rage; as is the case with curses, to the Indian mind there is not only a connexion, but anger is regarded as a form of fire here); *kopāgni* (Rām. 4, 30, 13). Verses 45 f. of Jātaka IV, 26 (PTS) may be quoted: « whose anger (*kodho*) grows like fire with fuel and grass that blaze, / as the moon in the dark fortnight, so his honour waxes and decays. // He who quiets his anger, like a fire that fuel has none, as the moon in the light fortnight, his

6. R. K. SHARMA, *Elements of poetry*, University of California Press, Berkeley and Los Angeles, 1964.

7. SHARMA, *op. cit.*, p. 30.

8. See J. GONDA, *Remarks on similes in Sanskrit literature*, Wageningen, 1939, p. 73 f.; A. A. M. SCHARPÉ, *Bāṇa's Kādambari*, thesis Utrecht, Leuven, 1937, p. 96: « Merkwaardig is, dat de toorn⁹⁹, der vervloeking¹⁰⁰ en de koninklijke majesteit¹⁰¹ als een vuur worden voorgesteld ». In the footnotes 99-101 SCHARPÉ lists some instances.

9. See SCHARPÉ, *loc. cit.*, and his footnote 99.

honour waxes well grown »¹⁰. Notice that it is possible to roughly express the relative level of someone's anger by means of a simile; cf. Rām. 4, 30, 19 *babhūva dviguṇaṃ kruddho bahvindhana ivānalaḥ*. The idea of growing intensity is also expressed by the simile at Rām. 6, 63, 45: *agner ājyahutasyeva tejas tasyābhyavardhata* //. On the other hand « warriors, missiles, or armor, when devoid of their usual splendor, are likened to fires with flames extinguished »¹¹, see e.g. Rām. 3, 49, 39 (l.v.) — said of the vanquished Jātāyus —: *śāntaṃ ivāgnidāvam*; see also: 4, 18, 2; cf. 4, 17, 9 and 6, 63, 1484*. Below I will suggest that the simile *sadhūma iva pāvaka*, « like a fire covered with smoke », may, among other things, express that the subject of comparison is withholding, hiding his brilliance, his fiery intensity, his anger, or when excited, is going to calm down.

§ 2 *Kālāgni*, the fire at the end of a world-period, destroys, and, of course, this did not escape notice¹². There are indeed similes with *kālāgni*, or the *saṃvartaka*-fire, or *yugāntakānala* or similar expressions, whose *tertium comparationis* is destruction, death. However, it should be emphasized that also *krodha* (*roṣa*, *kopa*) may be the *tertium comparationis*¹³. Rām. 1, 1, 8 ff. and esp. 1, 1, 17 offer us a clue in this respect. At 1, 1, 8 ff. the qualities of Rāma are enumerated. At 15 Rāma is said to be the person to whom the *santas*, « the strict », gather as the rivers to the ocean. He is like the ocean in *gāmbhīrya* (« depth », « imperturbability »), like the Himalaya in firmness (16), similar to Viṣṇu in *vīrya* (« the wondrous power of a great being »¹⁴), grateful to the sight as the moon, equal to earth in *kṣamā* (« forbearance ») (17); he is like Kubera in generosity, in truthfulness the personification of Dharma (18) and similar to *kālāgni* in *krodha* (17: *kālāgni sadṛśaḥ krodhe*). Rāma is stated here to possess the essential, or at least an essential, quality which characterizes the ocean, the earth etc. We can infer from this that a very important aspect of *kālāgni* is its *krodha*. In a number of verses the very word(s) *krodha* (*kopa*) and (*sa*)*kruddha* (*kupita*), either or

10. Transl. by H. T. FRANCIS, B. A. NEIL, PTS, London, 1957. Two articles of MRS. C. A. F. RHYS DAVIDS have been made use of: *Similes in the Nikāyas, a classified index*, « Journal of the Pāli Text Society », 1906-7, p. 52 ff. And *Similes..., some additions and corrections*, ibidem, 1908, p. 180 ff.

11. SHARMA, *op. cit.*, p. 33, referring to Mbh. 1, 169, 23.

12. See A. HOLTZMANN, *Agni nach den Vorstellungen des Mahābhārata*, Strassburg-London, 1878, p. 8; E. W. HOPKINS, *Epic Mythology* (Grundriss, Strassburg, 1915), Delhi, 1974, pp. 99; 106; M. M. PATHAK, *Similes in the Rāmāyaṇa*, Baroda, 1968, p. 130 ff.

13. PATHAK, *op. cit.*, p. 130 f., states that the aim of these similes with the fire of destruction as an object of comparison is to describe, to express « the fierceness of some person », « the vehement personality of some warrior », « a dangerous and fatal weapon », « the disastrous and awe-inspiring personality » or (p. 138) « the dreadfulness of the person or the weapon ».

14. On this sense cf. T. GOUDRIAAN, *Vīrya- and vīra- in Balinese Sanskrit hymns*, in « Studies in Indo-Asian Art and Culture, I », comm. vol. on the 69th birthday of Acharya Raghu Vira, New Delhi, 1972. Viṣṇu's three steps are called his *vīryāṇi*: see GONDA, *Aspects of early Viṣṇuism*, Delhi, 1969², p. 118 f., cf. p. 123.

both, occur besides the *kālāgni*-simile: e.g. Rām. 3, 23, 25 f.; 3, 60, 1191*, 10+11; 3, 61, 1-6; 5, 34, 12; 6, 47, 72; 6, 58, 47; 6, 80, 20; cf. Rām 4, 11, 2 and 4, 30, 31. The words *krodha* and *kruddha* may occur in a verse at a near distance of a verse with the simile in question: see e.g. 6, 73, 18 and 23; 6, 83, 2 and 3. The hero who is compared to *kālāgni* may work some destruction, but the limelight is set on his rage, for there are cases where the hero in question returns home without having attained his object, without ado disappears from the scene, is defeated or even does nothing at all: 6, 47, 72 ff. (of Nīla, the monkey general is said *kālāgnir iva jajvāla krodhena*; his prowess is great, yet he is a loser); 6, 55, 30 - 6, 56, 8 (Kumbhakarna plays havoc among the monkeys, but he is slain; at 6, 56, 8 Rāvaṇa laments: *katham evaṃvidho viro devadānavadarpahā / kālāgnipratimo hy adya rāghaveṇa raṇe hataḥ* //); 6, 80, 20 ff. (Rāvaṇa intends to kill Sītā, but his ministers withhold him); 7, 23, 37 (Rāvaṇa is fighting the sons of Varuṇa without being able to kill them, since Varuṇa is not at home, he returns to Laṅkā)¹⁵. If the *tertium comparationis* is destruction, it is obvious that *kālāgni* in the simile is burning fiercely and this can be expressed by the adjective *vidhūma*, « smokeless ». But if it is *krodha* that is in the picture, I would suggest that the simile *sadhūma iva pāvakaḥ* can be used to express that somebody, though enraged, has calmed down or is going to calm down.

§ 3 There is no smoke without fire: *dhūma paññāṇam aggino* (Jāt. 6, 508); the ocean when its waves are covered with mist, *dhūma*, gives the impression of burning: Rām. 6, 90, 28. However, in the simile *sadhūma iva pāvakaḥ sadhūma* does not set us on the track of a fire being present, but it tells us that this fire is not burning as fiercely as it might. Fires, when united, are burning, but they, when separated, end up in smoke, *dhūmayante*: Mbh. 5, 61, 19. When Paraśurāma is going to be defeated he is *dhūmaśeṣa iva dhūmaketanaḥ* (Kālidāsa Rgh. 11, 81). Cf. Kāl. KS 4, 30 (Rati is speaking; at 4, 27 she has shown Spring the remains of Kāma, a heap of ashes): *gata eva na te* (Spring) *nivartate sa sakhā (Kāma) dīpa ivānilāhataḥ / aham asya daśeva paśya mām aviśahyavyasanena dhūmitām* //. Smoke need not only express that the fire is not burning fiercely or is near extinction, it may also denote that the fire is only beginning to burn, that we can expect to see the energy waxing of the subject of comparison. See the commentator Govindarāja¹⁶ ad Rām. 4, 16, 347* (l.v.; = B. 4, 16, 37; Rāma discharged an arrow: ... *śarottamam...* / *sasarja... sadhūmam agniṃ mukhato yathā haraḥ* //) *sadhūmam ity anena jvālonmukhatvam ucyate*. Cf. Kāl Rgh. 17, 34. On the other hand *vidhūma* is used to describe the great conflagration of the Khāṇḍava-forest: Mbh. 1, 219, 32. Cf. Rām. 6, 60, 24; Kāl. Rgh. 10, 74.

15. Mbh. 12, 248, 16 ff. tells us that *kālāgni* arouse from Brahma's body, out of the latter's rage since he could not devise the means for destroying the world; at 16 *roṣa* occurs, at 17 **kopa*°, at 249, 5 *krodha*.

16. Quoted from the Rām. edition of GAṄGĀVIṢṆU ŚRĪKṚṢṆADĀS, Bombay, 1935.

A smoky-fire arises when weapons or elephants tusks are striking against each other: Mbh. 7, 19, 39; 9, 56, 29; Rām. 6, 78, 1723*, 2. I think sparks which may be emitted at a clash of weapons have been the starting point of these hyperbolic expressions; but the hyperbole is somewhat mitigated, because the authors do not imagine these fires to burn fiercely. The poets may likewise see a small fire only in their imagination when they say that winds with smoke and sparks (Mbh. 1, 16, 15) or flames and smoke (Mbh. 3, 193, 22; 5, 129, 11; 20) or a *sadhūmam...* *jvālam* (Rām. 6, 63, 1481*, 4) come forth out of an orifice of some person's body. And, may be, not anything beyond this is conveyed when such a thing is said in a simile: Rām. 1, 55, 18: *romakūpeṣu sarveṣu vaśiṣṭhasya...* / *marīcya iva niṣpetur agner dhūmākulārciṣaḥ* // and Rām. 4, 16, 347* quoted above.

§ 4.1 The Supreme Soul can be likened to a fire devoid of smoke: *vidhūma iva saptārcir*, *vidhūmam iva pāvakam*, v.l. *dīptārcir*, resp. Mbh. 12, 294, 20; 242, 7; 232, 18. At Mbh. 13, 14, 115 Śiva is called v. i. p.; at Mbh. 12, 311, 11 Śuka is called v. 'gnir iva jvalan (v.l.: v. i. p.) after his birth from Vyāsa's seed and an *araṇī*. When Śuka is dwelling in Brahma he is also called v. 'gnir i. j. at Mbh. 12, 320, 3. The Kabandha, when cremated under glorious and wondrous circumstances, is called v. 'gnir *ivotthitaḥ*: Rām. 3, 68, 4 (S rec.; NW reads the adjective *vidhūmo*, the NE has an entirely different reading. Cf. Mbh. 7, 165, 57 (said of Droṇa, ascending to heaven) *vidhūmām iva saṃyāntīm ulkāṃ prajvalitām iva*. At Mbh. 6, 7, 8 the Meru Mountain is called v. i. p., as is Hanuman's mouth at Rām. 4, 66, 4, just before his jump to Laṅkā.

§ 4.2 Brilliance is also the *tertium comparationis* in those similes whose subject of comparison is a hero who is murdering, slaughtering, dispersing a good many of his foes or will soon do so or is victorious already¹⁷. See Mbh. 6, 45, 56; 105, 33; 112, 122; 7, 90, 49; 161, 21 (v.l.: v. 'gnir i. j.); 165, 16 (v.l.: v. 'gnir i. j.) and 8, 45, 40, all with the simile *vidhūmo iva pāvakah*; see also Mbh. 1, 96, 28; 6, 96, 9; 7, 164, 83; 8, 19, 35; 37, 35; 56, 35 and 9, 13, 18, all with the simile *vidhūmo 'gnir iva jvalan*. At Rām. 3, 23, 15 (listed in § 0.1) Rāma is said to have become *timire vidhūma 'gnir ivotthitaḥ* just before his glorious fight with 14.000 *rākṣasas*. This simile is in keeping with the above; it has little ms.-support, but this will not detain us at present.

§ 4.3 Sarga 2, 106 of the Rām. describes the state of Ayodhyā when Bharata enters it having failed to persuade Rāma to return to the city in order to become its king. The city's aspect is rather desolate. Śl. 5 forms part of the description of Ayodhyā: *vidhūmām iva hemābhām adhvarāgnisamutthitām* / *havirabhyukṣitām paścāc chikhāṃ vipralayaṃ*

17. Cf. SHARMA, *op. cit.*, p. 30.

gatām //. The former, healthier state, which was anything but sad, is expressed, among other words, by *vidhūma*. On the other hand *sadhūma iva pāvaka* can describe the sadness of the subject of comparison¹⁸, see Mbh. 14, 11, 2: *taṁ nṛpaṁ (= Yudhiṣṭhira) dīnamanasam mihata-jñātibāndhavam / upaplutam ivādityaṁ s. i. pāvakam // nirviṇṇamana-sam pārtham...* After having heard of Karna's death and reflecting on how many have been killed Yudhiṣṭhira is very sad; Mbh. 12, 6, 12: *tataḥ śokaparitātmā sadhūma iva pāvakaḥ / nirvedam akarod dhīmān rājā saṁtāpapiḍitaḥ //* considering the above, the reading *sadhūma i. p.* is no doubt right (see § 0.1).

§ 4.4 According to Sharma¹⁹ « fire hidden by smoke or ashes signifies sometimes beauty, sometimes brilliance, covered with some casual external circumstances ». I would add that the simile can convey that the true character, nature of the subject of comparison is hidden, if that nature happens to be brilliant. Sharma refers to Mbh. 3, 65, 7 (Damayantī separated from her husband is compared to the light of fire covered with a mass of smoke) and Mbh. 1, 178, 9 (the Pāṇḍavas disguised as brahmins attending Draupadī's *svayaṁvara* are like fires covered with ashes²⁰. See also Rām. 4, 26, 14, which is a concluding remark of Lakṣmaṇa, who has tried to encourage Rāma: *aham tu khalu te vīryaṁ prasuptaṁ pratibodhaye / dīptair āhutibhiḥ kāle bhasmāchannam ivā-nalam //*; Lakṣmaṇa intends to express, I think, that Rāma's eminence does not come to the fore. This simile can also be used to express that the subject of comparison, *karma*, is a hidden potential, see Jātaka VI, 236 (and 237 f.) where it is told that evil deeds do not bear fruit in the immediately succeeding existence but only in the second and following existences (*taṁ kammaṁ nihitam aṭṭhā bhasmācchanno va pāvako /*). A very similar use of this simile is found in Dhammapada v. 71 (cf. v. 69).

Let us have a look now at Mbh. 5, 129, 20, one of the cases mentioned in § 0.1. Kṛṣṇa had gone to the court of Dhṛtarāṣṭra in an attempt to prevent the imminent war between Kauravas and Pāṇḍavas. When he heard from Sātyaki (128, 12) that Duryodhana intended to make him a prisoner, he knew his mission had failed. In sarga 5, 129 he showed his true form, as a god. After he had assumed his human form again he left the assembly *sadhūma iva pāvakaḥ*; this reading is in keeping with the above: Kṛṣṇa's true nature is hidden. The reading *vidhūma i. p.* may have crept in later on, incongruous with the context, but in keeping with the glorious nature of Kṛṣṇa as a god: cf. § 4.1 (Śiva).

18. Cf. Mbh. 9, 2, 2: *sadhūmam iva niḥśvasya karau dhumvan punaḥ punaḥ / vicintya ca mahārāja*, i.e. Dhṛtarāṣṭra to whom the news of the great battle is broken; cf. also Kāl. KS 4, 30 (see § 3). See also § 6 ad Rām. 4, 30, 29.

19. SHARMA, *op. cit.*, p. 32.

20. Cf. also Mbh. 6, 25, 38, partly quoted by SHARMA, *op. cit.*, p. 31: « As fire is covered with smoke, so knowledge is covered with desire ».

As to Rām. 3, 7, 7 (mentioned in § 0.1) I take it that *viśikhair iva pāvakaīḥ* conveys the idea of a fire which is not burning fiercely, on the contrary, I think the commentator Govindarāja is right when he says *viśikhaiḥ vigatajvālaiḥ... guptamāhātmyair ity arthah*; consequently, the idea expressed is very similar to that of the simile *sadhūma i. p.* discussed in this section. The reading in question at Rām. 3, 7, 7 can easily be explained, whereas the NW variant *vidhūmair i. p.* cannot. The subject of comparison are the munis, whom Rāma quotes at Rām. 3, 9, 13 f.²¹: *kāmaṃ tapaḥprabhāvena śaktā hantum niśācarān / cirārjitam tu necchāmas tapaḥ khaṇḍayitum vayam // bahuvighnam tapo nityam duṣcaraṃ caiva rāghava / tena śāpaṃ na muñcāmo bhakṣyamāṇās ca rākṣasaiḥ //*. These munis do not pronounce a curse, they do not emit fire (see § 1) and we are prepared for it, if we read *sadhūmair i. p.* at 3, 7, 7.

§ 4.5 Four cases of § 0.1 (viz. Rām. 3, 25, 17; 6, 55, 122; 64, 7 and Mbh. 13, 14, 136) are concerned with the question whether a weapon (arrow[s], mace, Śiva's *śūla*) is likened to a smokeless fire or a fire covered with smoke. Let us first have a look at some cases where all the mss. agree on the point at issue, in order to see if they give a clue. Although it is not a simile, it is worth noticing that at Mbh. 5, 96, 18 Viṣṇu's *cakra* is said to be «permeated by a smokeless fire», *āviddham vidhūmena haviṣmatā*. At Mbh. 7, 172, 15 Aśvatthāman shot his arrow at visible and invisible foes: *śaraṃ dīptam vidhūmam iva pāvakaṃ / sarvataḥ... cikṣepa*. The result was a tremendous shower of arrows. He himself is likened to the all-consuming *saṃvartaka*-fire (27). Maybe, it is relevant to observe that this arrow is called *astram āgneyam* (14), for although arrows can be likened to fire (see § 1) it is clear that they are not always likened to smokeless fires: see Rām. 6, 97, 8 ab: *sadhūmam iva kālāgnim dīptam āśviṣam yathā /*, which is part of the description (3-13) of the arrow Rāma used to kill Rāvaṇa. One might have expected that this arrow, of all arrows, had been like a smokeless fire. Rāvaṇa's *śūla* also is likened to a fire covered with smoke, Rām. 6, 91, 11: *sadhūmam iva tikṣṇāgraṃ yugāntāgnicayopamam*. We observe that the weapon of both victor and loser can be compared to a *sadhūma* fire. Consequently, no distinction can be drawn along the line victor/loser, neither along that of gods and men, for at Mbh. 1, 26, 43 the *cakras* of the gods who wish to defend the *amṛta* are *savisphuliṅgaivālāni sadhūmāni ca sarvaśaḥ /*. May we conclude provisionally, until the material is collected exhaustively, that, in similes, weapons are fires covered with smoke, unless there is a special reason to call them smokeless, as is, perhaps, the case at Mbh. 7, 172, 14-15 (*āgneyam astram*)?

Considering the above there is no reason for objecting to the reading *viśikhāḥ* (arrows) *sadhūma iva pāvakāḥ*, at Rām. 3, 25, 17, said of the

21. I take it that the munis mentioned at 3, 7, 7 and 3, 9, 13 f. are the same persons; cf. 3, 7, 5 f.

arrows used by Rāma in his fight with 14.000 rākṣasas; there is no variant *vidhūma i. p.*; *s. i. p.* is possible; whether this reading should be chosen out of those available lies outside the scope of this article. As to the other three cases, if we wish to go beyond stating the problem, we can only suggest a provisional position: at Rām. 6, 55, 122 I would not adopt the reading the *Crit. Ed.* has accepted, but the 10/16 S variant *sadhūmavaiśvānaradīptadarśano*, said of the arrow with which Rāma kills Kumbhakarṇa. Who or which is the subject of the sentence at Rām. 6, 64, 7 is not quite clear. If it is Kumbhakarṇa, the problem would seem not too difficult: the N variant *sadhūma i. p.* should be adopted, considering the fact that Kumbhakarṇa is killed by Hanuman at *śloka* 23 and the use of the simile *vidhūma i. p.* described in § 4.2. If, however, the former's mace is the subject of the sentence, we still had better adopt the N variant, although we can be less sure then. Mbh. 13, 14, 136 occurs in a description of how Śiva appears in a vision. The subject of comparison is Śiva's *sūla*. The object is *vidhūmam* (or *sadhūmam*)... *kālasūryam*. It may be incorrect to choose either, if such a choice is based on an examination of a simile with a different object of comparison.

§ 5 The cases at Rām. 1, 54, 28 and 1, 55, 19 (see § 0.0) occur in the story of the struggle of Vasiṣṭha and Viśvāmitra. In sarga 1, 53 Viśvāmitra attempted to carry away the cow Śabalā. She created all kinds of warriors who destroyed Viśvāmitra's forces. The latter engaged in penances (54, 12) and obtained weapons from Śiva (19), with which he attacked Vasiṣṭha's hermitage (21 ff.). After Vasiṣṭha had said to Viśvāmitra that he would lose his life because he had destroyed the hermitage, «snatching up his staff which was like a second rod of Yama he was very angry as the *kālāgni* (fire) covered with smoke» (54, 28). I disagree with the *Crit. Ed.* on its choice *vidhūma*; the N variant *sadhūma* should be defended. I think it is remarkable that in 1, 55, 1-17 Vasiṣṭha remains on the defensive destroying the missiles hurled at him by Viśvāmitra. The *tertium comparationis* at 54, 28 is *krodha* (notice the adjective *paramakruddho*; I admit that I suppose *parama°* in itself does not justify *vidhūma*). Of course if it is total destruction that is in the picture, *vidhūma* is only natural. But since it is *krodha*, the choice *sa° / vidhūma* depends on what the subject of comparison does — is he raging as a berserker or does he calm down, is he suppressing his fiery energy? Cf. § 4.2: the victoriously murdering hero is compared to a smokeless fire. When Vasiṣṭha destroyed Viśvāmitra's last weapon, *brahmāstra*, his appearance was anything but agreeable to the three worlds (55, 17). Rays (of fire) sprung forth from his body (18; mentioned in § 3). *Śloka* 19 is quoted in § 0.0, q.v. It is interesting to observe what was happening next. Munis praised Vasiṣṭha (20). «Viśvāmitra has been punished by you», they say to him; *prasīda*, «be pacified» (21). *evam ukto... śaṃam cakre...* / (22). «after this was said to him... he calmed down». At 22 Vasiṣṭha keeps quiet furthermore. At 1, 55, 19 it is, strictly speaking, Vasiṣṭha's staff which is the subject of comparison, and not

Vasiṣṭha himself. If one clings to this distinction, *sadhūma* should be adopted for reasons similar to those set forth in § 4.5. In my opinion 1, 54, 28 and 55, 19 are on a par. However this may be, the results are the same. I regard Vasiṣṭha's behaviour here as very similar to that of the munis at Rām. 3, 7, 7 and 9, 13 f. (see § 4.4). Like these munis Vasiṣṭha is not like the heroes of § 4.2; on the contrary he keeps a check upon his true potential; and this is in my opinion the link of the smoky-fire-simile with the simile in which a fire covered with ashes is the object of comparison: see § 4.4. Consequently, I should adopt *sadhūma iva pāvakaḥ* both at Rām. 1, 54, 28 and at 1, 55, 19.

§ 6 Three cases out of the list of § 0.1 remain to be discussed: Mbh. 5, 73, 6; Rām. 4, 30, 29 and 6, 75, 17. In Mbh. 5,73 « Kṛṣṇa chides Bhīma for his leniency in spite of his well-known rancor »²². At śl. 4 the former says among other things: *anyadhā... yuddham eva praśamsasi*; 6: *niḥśvasann agnivarṇena saṁtaptāḥ svena manyunā / apraśāntamanā bhīma sadhūma i. p.* // Kṛṣṇa reminds Bhīma of his former fighting-spirit; and I would guess that one of the S variants, *vi^o* or *nirdhūma*, neither having been adopted by the Crit. Ed., is more in keeping with this fighting spirit (see § 4.2) and with the adjective *apraśāntamanā*, « not allayed », aggressive²³.

At Rām. 6, 75, 17 the reading *sadhūma* (4 N mss.) has been rightly rejected by the Crit. Ed. Lakṣmaṇa and Indrajit are fighting with each other, the latter is killed by the former at 78, 32 ff. However, at 75, 17 Lakṣmaṇa's limbs are pierced by arrows, he is covered with blood, but *śuśubhe lakṣmaṇaḥ śrīmān vidhūma i. p.* // (17 cd.). I think *śuśubhe*, *śrīmān* and ultimately, his victory point to the correctness of the reading *vidhūma*.

Rām. 4, 30, 29 reads: *sa (= Lakṣmaṇa) dīrghoṣṇamahocchvāsaḥ koparaktalocanaḥ / babhūva naraśārdūlaḥ sadhūma iva pāvakaḥ*. Remember the expression *sadhūmam iva niḥśvasya*: see n. 18; Mbh. 5, 73, 6, quoted above, may be compared; perhaps also Mbh. 12, 6, 12 + 12, 7, 2 and Rām. 6, 83, 2 f.; there seems to be a connexion between *niḥśvas-* and a fire-simile; expect at the place mentioned last the fire is *sadhūma*. *Dhūma*, « vapor, mist » gives the impression that the sea is burning (see § 3). The explanation of this śloka is clear then. A change to *vidhūma* may have been caused by the wish to emphasize Lakṣmaṇa's anger. Lakṣmaṇa is angry, indeed, but he is pacified by Tārā, 4, 34, 15 ff.

Utrecht, January 1980.

22. J. A. B. VAN BUITENEN, *The Mahābhārata*, vol. III (*The Book of Virāṭa and The Book of the Effort*), Chicago-London, 1978, p. 340 ad 5, 73, 1-10.

23. Cf. *Pali-English Dictionary*, Pali Text Society (1921-25), London, 1966 s.v. *vidhūma*: « "without smoke", i.e. passionless, quiet, emancipated...; *kodhadhūmavi-gamena...* ». If *praśāntamanas* more or less = Pāli *vidhūma*, might *apraśāntamanas* have evoked *sadhūma*?